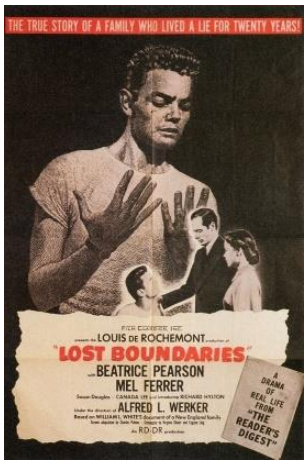
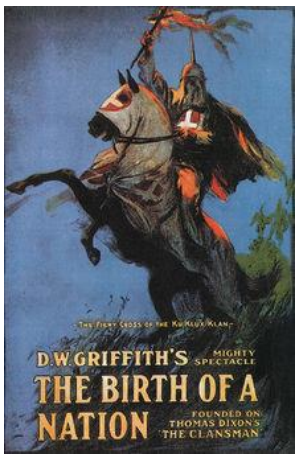
Race, Gender, and Class in Film:

How the Movies Teach the Public about Difference


THE TRUE STORY OF A FAMILY WHO LIVED A LIE FOR TWENTY YEARS!
LOUIS DE ROCHEMONT
LOST BOUNDARIES
BEATRICE PEARSON
MEL FERRER
ALFRED L. WERKER
A DRAMA OF REAL LIFE FROM THE READER'S DIGEST



Professor: Jenifer L. Bratter
Class Tues/Thurs. 02:30PM - 03:45PM, Sewall 305
Office: 554 Sewall Hall
Phone**:** 713 348-4254
Office Hours: M 1:00-3:00,
or by appointment
E-mail: jbratter@rice.edu

Course Objectives

If all we learned about race, gender, and social class came from American movies, what would we know? Quite a bit. As entertainment media, films stand as a central piece (alongside television and other popular media) of media that teaches us much about the world around us – particularly parts of that world that we understand as "different". Sociologically speaking, the deepest and most consequential forms of differences are those that distinguish along race, gender, or social class lines. These types of groups all have long-standing stereotypes and notions about what they are and how they operate that impact how we "see" people around us. What kinds of images make sense to us – how are we used to see Men vs. women? What are the types of messages we receive about racial or ethnic groups in movies? And what images or stories are told about being rich, poor, or middle and the ability to succeed in "America"?

This class explores the world of cinema and what it says about race, gender, and class. This course draws on sociology and media studies and while not a survey of American cinema, we will talk (and read) some about the nature of movie making and how film is a medium that lies at the intersection of cultural meanings and profit.

While the gap between real life and the movies will always be vast, to what degree is the public set up to think a certain way about the way these concepts operate. Additionally, this is a course that explores the sociological meanings and dynamics around issues of race, gender, and class and to what degree they are rendered or reflected in what the public sees.

This course has three objectives.

1. To teach students to think critically about films as a popular and widely distributed media
2. To inform connections between the social world and what is seen on-screen.
3. To explore how concepts of race, gender, and class are socially constructed and composed within visual media.

Required Texts and Materials

There is one textbook and a series of readings that are posted on Canvas.

Benshoff, Harry M. and Sean Griffin. 2009.*America on Film: Representing Race, Class, Gender, and Sexuality at the Movies.* West Sussex: Wiley-Blackwell Second Edition

Course Requirements

Viewing Films and Reaction Posts (10) …. 10%
Attendance …….. ……5%
Mid-Term…….. …….. 20%
Final ……. 20%
Sociological Film Review (2)…… 20%
Final Group Project ……. 25%

Reading: You are expected to come to class prepared to participate which means reading assigned work and viewing assigned films. I reserve the right to conduct periodic reading quizzes if I sense that students are not reading the material prior to class. Points for the quiz will be allocated to your attendance grade.

Viewing Films and Reaction Posts……..10 %

Viewing films, as well as the associated reading, are central to this course. Its' essential that students come prepared to discuss what they have seen and place it in the context of the readings assigned. The films are (or will be by the week they are due) available on the Canvas website under "Videos".

To facilitate this conversation, students are required to post your immediate reactions, feelings, thoughts and a question that the film raises that are you comfortable sharing with the class. Reactions are due by the beginning of class. Post these in the discussion

section of the Canvas site under the corresponding film. Each student is required to do this for (at least) 10 the films we view in class (students who post for all films will receive two extra credit point on their final grade). These must be posted by 9am on the class following the screened film.

These are meant to be short (no more than 5 sentences) and will be graded for completion. While you may post whatever insights you wish, but they should be relevant to the course discussion. Therefore, perspectives on the quality of the film (i.e. "This movie was boring", "Wow – I thought the performances were great") are not the goal. Rather, reflective comments on how the film displays social dynamics and their connection to your personal experience or your own assumptions or knowledge is what should be there (i.e. "I wasn't comfortable with the depiction of women", "I wish this film explored more than the stereotypes")

Attendance. …… 5 %

Attendance is taken every day. Students who attend all classes will receive two additional percentage points on their grade. All students are granted one "free" class period where their absence will not result in a penalty– that I encourage you to reserve for illness or other emergencies. This day may not be taken during the final week (e.g., student presentations). Beyond, while I understand that missing class does happen for a range of reasons, attendance is mandatory. I do not require that students provide documented excuses although if you feel the need to share them, you may.

Examinations

There is a take-home mid-term and final in this course. Students will be provided questions via canvas and will identify a two-hour window within the week the examination is assigned to complete the exam. This exam will be closed-book and closed-note and is meant to be completed independently, one your honor. All examinations must be uploaded to canvas by the data indicated on the syllabus (NO EXCEPTIONS). I will not grade a mid term or final that is e-mailed to me unless there is a clear reason (i.e. Canvas is shut down).

Mid Term …….. 20 %

Final ……. 20%

Sociological Film Reviews (2) ……. 20 %

Pick a film (it maybe one we are watching in class or one you have selected) and compose a five-page essay that explores how this film addresses the issues of race, gender, and/or class. If you select a film that is not listed below, you must seek my approval for its use. The goal of this assignment is to use the film as a "text" or "data" to show what it tells its audience about these concepts. Unlike a standard film review, the goal is not to evaluate or analyze the quality of the film (e.g. detail whether you liked it or not) but rather describes how it reinforces or even subverts common understandings of race, gender or class. This essay must have at least two outside sources that detail the concept, reference the film, and provide a works cited page.

Final Group Project …….. 25 %

The term project of this class is a group project where students explores dynamics of race, gender, and class in film through one of the following approaches.

What does the future hold for issues of race, gender, and class in cinema? At present, there's a great deal of public attention towards the progressive nature of images with a spotlight on expanding representation of ethnic minority groups and women both in front of and behind the camera. The question for this class is what does the future hold for storytelling and/or the depiction of groups? You may explore how will genres like action-adventure, romantic comedy, horror, and drama evolve to accommodate greater diversity of images or how might groups be represented in this uncharted future?

In-depth exploring the representation of a group. Select a group or set of groups and explore how they have been depicted on screen and compare this depiction with information on this group's dynamics – how well does the image stand up to real life? A project exploring this topic should include information on this group. This MUST include an assessment of how the issues of race, gender, or class shape their identity and experience, its demographic, social class, gender, and ethnic make-up. Then explore how films depict the lives of this group –how frequently are they depicted, how centrally are they situated in stories, and what types of characters represent them? Are there stereotypes about this group that films promote? Finally, what is the larger public discourse about representing this group?

You may identify a group that has an established history of representation or a group that has recently emerged as visible on screen.

What is the reach of depicting "difference"? One clear implication of images is the generation of stereotypes that can be applied in other social spheres beyond that of watching films. With your group, develop a project that explores how stereotypes or forms of rehow representation are evident in areas beyond story-telling. This is an invitation for you to consider its imprint of stereotypes in areas such as social policy, dynamics of social interactions between groups, or individual behaviors or understandings of the self that have bearing on health or well-being.

Components. Each project will have the following components that are graded and will be culminate into a final project grade.

Topic proposal …….. 5 points

All groups will submit a half page (no more than 10 sentences) description of their project. This should include a statement of the topic, which broad category it fits under, and how the topic speaks to the goals of the project. Project proposals will be graded on quality and fit with the broader goal of the assignment. Projects that are not feasible will be returned for re-submission. Once project topics are designated, they cannot be changed.

Project outline ……. 10 points

Groups will be submit a one-page outline (enumerated as an outline) that scopes out the specifics of the project to be used for the report and the presentation.

Oral Presentation …….. 40 points

Each group will create a 10-12 minute presentation on their topic. Students should be **creative**. While PowerPoint presentations are welcome, a PowerPoint that outlines the substance of the project with an oral presentation that reads the accompanying bullets will not be sufficient. Grades will reflect the quality of the a) organization, b) creativity, and c) the content.

Project report 8-10 pages – includes works cited …… 45 points

Each group will submit a report that summarizes the project. As all projects explore various forms of film depictions, the product can and should include images that are relevant to the project's topic. Please see the "Writing Rules in Sociology" for guidance on formatting.

Total…….. 100 points

Submitting Components of Group Project

All components should be submitted on Canvas as an assignment. Once groups form, groups will designate a *representative person* who will be responsible to submit materials for the group. Group representatives will receive one point of extra credit for their project final grade.

Process and Due Dates

- ✓ Jan 17th – students will sort themselves into types of projects and groups will be established. Students should come to class with their
- ✓ Feb 5th – groups submit their proposal for their project.
- ✓ March 7th- groups submit their project outline
- ✓ April 16th& April 18th– groups present their projects and upload their reports to Canvas

Policy on Lateness

All work is to be submitted via Canvas (or via e-mail if I ask) by the due date. Late work will not be accepted under any circumstances.

The grading scale is as follows:

A 94-100	C+ 77-79
A- 90-93	C 74-76
B+ 87-89	C- 70-73
B 84-86	D+ 67-69
B- 80-83	D 64-66
	D- 60-63
	F 59 and below

SPECIAL CONCERNS / CIRCUMSTANCES

For Students with Disabilities/ Special Circumstances:

If you have a documented disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with the Disability Resource Center (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

Academic Honesty: In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at http://honor.rice.edu/honor-system-handbook/. This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

Syllabus Change Policy

This syllabus is only a guide for the course and is subject to change with advanced notice. Check Canvas for any updates. All changes will be posted there.

Course Schedule

Week 1 (Jan 8-10): Welcome to Class, Why Film Matters

Tuesday: Welcome to Class

- No reading or viewing assigned

Thursday: Representation and the Film Industry

Read

- B&G, Chapter 1, Chapter 2 (available on Canvas)
- "Introduction" from Cinematic Sociology: Social Life on Film (available on canvas)
- NYT Article, "Why Black Panther is Defining Moment in Cinema"
- NYT Article "How 'Baby Its Cold Outside" Went From Parlor Act to Problematic"

Watch (recommended not required)

- Problem with Apu (can be accessed as streaming through Amazon prime video for 4.99)

Unit I. Race and Racial Representation

Week 2 (Jan 15-17): Early Images that defined Race and Race on Screen

Tuesday: Concepts of Whiteness and Blackness

Reading:

- Omi and Winant 1994. "Racial formation" (pp 53-61)
- B&G, Introduction to Part II, "Concept of Whiteness and American Film"
- "The Divided White Self" from *Screen Saviors*
- "Introduction" from *Reel Inequality* (Available on Canvas) (p 1-18)

Watch (available on Canvas)

- Birth of a Nation (1915)

Thursday: Intersecting gender, race, and class: The Enduring image of Mammy

Reading

- B&G "Chapter 4. "African Americans and American Cinema"
- *Reel Inequality*, "Chapter 2, Hollywood's Whitest"
- Collins, Patricia Hill 1991. "Controlling Images and Black women's Oppression"
- "Globalization, Immigration, and the Racialization of paid work & "Social Reproduction and New Regimes of Inequality" Page 13-27 from *Domestica*: *Immigrant Works Cleaning and Caring in the shadows of affluence*,
- Blog post, "an Open Statement to the Fans of the Help"
    - http://truth.abwh.org/2011/08/12/an-open-statement-to-the-fans-of-the-help/

Watch

- The Help (available on Canvas)

Final Project Task

- Students are sorted into groups. Please come with your preference of group project. Students will have time to meet with their groups and exchange contact information.

Week 3 (Jan22-24): Forever Foreigners and Nobel Savages: Native and Immigrant on Screen

Tuesday: Images of Native Americans

Reading

- B&G, "Chapter 5: Native Americans"
- Blog Posts
    - US Schools Teach Children That Native Americans are History https://thesocietypages.org/socimages/2014/11/24/u-s-schools-teach-children-that-native-americans-are-history/
    - Why the ICWA Matters, https://thesocietypages.org/trot/2018/11/08/why-the-indian-child-welfare-act-matters/
- Holmes and Antell. 2001. "Social Construction of American Indian Drinking: Perceptions of American Indian and White Officials" *The Sociological Quarterly*

Watch

- The Searchers (available on Canvas)
- Reel Injun, can be accessed on youtube at the link, https://www.youtube.com/watch?v=YNZBpn9asng

Thursday: Early Images of Asian-Americans in the era of "Yellow Face"

Reading

- B&G: Chapter 6
- Xu and Lee. 2013. "The Marginalized "Model" Minority: An Empirical Examination of the Racial Triangulation of Asian American"
- "Yellow Face in American Cinema" (pp 54-68) from *Racism in American Media*

Film:

- Charlie Chan at Treasure Island

**********************Sociological Film Review #1 Due Jan 24th ***************

Week 4 (Jan 29th -Feb 5th): How Can be Come Together? Depicting Contact and Conflict

Tuesday: Depicting the Ultimate Bridge: Bridging divides through Contact and Romance

Reading

- Herman, Melissa and Mary Campbell 2012. "I wouldn't, but you can: Attitudes towards interracial relationships", *Social Science Research*
- Vasquez, Jessica M. "Race Cognizance and Colorblindness: Effects of Latino/non-Hispanic White Intermarriage" *Dubois Review*
- Vera and Gordon, "Racism as a Project: Guess Who's coming To dinner"

Recommended, not required

- Chito Childs, Erica *Fade to Black*
    - "Chapter 3: It's a White man's world",
    - "Chapter 4 When good girls go bad"

Watch:

- I Am not your Negro (available through Amazon Prime)
- Guess Who's Coming to Dinner?

*Thursday**:** Interracial Interactions in a Diverse World*

Reading

- Giroux and Giroux (2013) "Don't worry, we are all racists: Crash and the Politics of Privatization" (pp 104-115) from Cinematic Sociology
- Craig, Rucker, and Richeson 2018. "Racial and Political Dynamics of Approaching "majority-Minority" United States. *Annals of the American Academy of Political and Social science.*
- Krysan, Maria, Mick Couper, Reynolds Farley, and Tyrone Forman. 2008. "Does Race Matter in Neighborhood Preferences? Results from a Video Experiment" *American journal of Sociology*

Watch

- Crash

Final Project Task: Groups must submit their topic proposal on canvas.

Tuesday: When White is Black and Black is White: Racial Passing in Films

Read

- Khanna, Nikki and Cathryn Johnson 2010. "Passing as Black: Racial Identity Work among Biracial Americans" *Social Psychology Quarterly*
- Davis, F. James "Who is Black"(pp1-11)
- Stockstill, Casey. 2018 "Does Asserting a Non-Black Identity Elicit Positive Evaluations? White observers Reactions to Black, Biracial Multiracial and White Job Applicants" *Sociological Perspectives*

Watch

- Pinky & Lost Boundaries

Thursday, February 7, 2019 - NO CLASS

Week 5 (Feb 12-14): Who Wants to be an American? Ethnic Assimilation

Tuesday: American Identity as Happy-ending

Reading:

- Alba and Nee, "Assimilation in Practice: The Europeans and East Asians" (pp 65-102)
- Benken and Smithers, "Brown face on Screen" (pp 68-77)
- Ramierz Berg, Charles Latinos on Film
    - "Categorizing the Other" pp 13-37 from *Latinos in Film* (available on Canvas)
    - A Crash Course on Hollywood's Latino Imagery"

Watch:

West Side Story & Flower Drum Song

Thursday: Hyphenated Americas in modern cinema

Read:

- Zhou, Min "Are Asians becoming White?"
- Shehzad Nadeem, John D. Skrentny, Jennifer Lee, Zulema Valdez, and and Donna R. Gabaccia 2015. "Fifty Years of New Immigrants"

Watch:

- Namesake

Week 6 (Feb 19th- Feb 21st): Depicting Inequality, Stratification, and the Promise of Civil Rights

Tuesday: Civil Rights and the Problem of White Raicms

Read

- Croll, Paul. 2013. "Explanations for racial disadvantage and racial advantage: beliefs about both sides of inequality in America"
- Huey, Matthew. 2014 "White Savior Films: The Content of Their Character" Pp 17-71

Watch:

- Mississippi Burning

Thursday: Inequality as a Civil Rights Problem

Read

- Brown, Tony. 2003. "Critical Race Theory Speaks to the Sociology of Mental Health: Mental Health Problems Produced by Racial Stratification" (pp 294-295, component titled "Critical Race theory".

Film:

- Selma

Unit II: Representing Gender Identity and Gender Equality

Week 7: (Feb 26-28): Defining Manhood and Womanhood at the movies

Tuesday: Gender as a Performance, Femininity

Reading

- B&G: 211-256
- West and Zimmerman (1987), Doing Gender
- NYT, What I would learn about being a woman for movies

Watch:

- How to Marry a Millionaire
- Imitation of Life (1937)

Thursday: Manhood and Masculinity

Reading:

- B&G: Chapter 12 (pp 257-277)
- Messner, Michael. "Reading 5.1: The Masculinity of the Govenator"

Watch:

- Rebel without a Cause,

  ********MID TERM IS ASSIGNED WILL BE AVAILABE AT 5pm*******

Week 8 (March 5th-March 7th): Gender, Power, and the workplace

Tuesday: Gender and Balance in the workplace: Depicting the Having it all Debate

Reading

- B&G: Chapter 13, "Gender in American Film since the 1960's"
- Damaske, Sarah. 2011. "A Major Career Woman? How women develop early expectations about work" *Gender and Society*
- Sutherland, Jean-Anne. "Reading 5.2: Constructing Empowered Women: Cinematic Images of Power and Powerful women"

Film:

- The Devil Wears Prada
- 9 to 5

Final Project Task- Project Outline Due

Thursday: Depicting Gender Equity and Achievement

Reading

- None Assigned

Watch:

- Hidden Figures

***********MIDTERM DUE THURSDAY (3/7) at 5 pm ***************

Tuesday, March 12, 2019 - NO CLASS

Thursday, March 14, 2019 - NO CLASS

Week 9 (March 19th – March 21st): Gender & Sexuality

Tuesday: Depicting Gay life on screen

Reading:

- B&G, Introduction to Part V, Chapter 14
- Gates, Gary. 2011. "Family Focus on LGBT Families"
- Amin Ghanzani, "The Closet" https://contexts.org/articles/counting-the-closet/
- Tristan Bridges, "Google, Tell me, Is my Son Gay?" https://thesocietypages.org/socimages/2017/03/15/google-tell-me-is-my-son-gay/

Watch:

- Brokeback Mountain

Thursday: Representing fluidity, flexibility, and identity

Read

- B&G: Chapter 15
- Moore" Young women of color and shifting sexual identities"

Watch

- Pariah

***************Sociological Film Review #2 Due (3/21) ****************

Unit III: Class, Mobility, and Stratification in American Cinema

Week 10. (March 26-28): Defining Social Class Positions on Film

Tuesday: Defining and Depicting Social Class On-Screen

Read

- B&G: Chapter 8 & 9

Hout, Michael. 2008. "How Class Works: Objective and Subjective Aspects of Class Since the 1970's." pp 24-64 from *Social Class: How does it work?*

Film:

- Trading Places
- Wall Street

Thursday: Class Divides and Class Relationships

Read:

- B&G 167-186 (review)
- *Cinematic Sociology*
    - "Social Class"
    - "Understanding Social Mobility through Movies"

Watch:

- Good Will Hunting

Week 12 (April 2-4): Social Mobility: Myths of Meritocracy

Tuesday:

Read

- Eppard, Lawrence, Noam Chomsky, Mark Rank, David Brady. 2018. "On culture, politics, and poverty**" *Contexts***
- Goldtharpe, John and Michelle Jackson. 2010. "Education based meritocracy: The Barriers to Its Realization" Pp 93-117 from Social Class how does it work?
- Halpern-Meekin, Sarah, Kathryn Edin, Laura Tach, Jennifer Sykes. "Chapter 3: The New Regime through the Lens of the Old" (pp 100-125) from *It's Not Like I'm Poor: How Working Families Make Ends Meet in a Post-Welfare World*

Watch:

- Grapes of Wrath

Thursday: Images of Striving and Poverty

- Halpern-Meekin, Sarah, Kathryn Edin, Laura Tach, Jennifer Sykes "a hand up for lower-income families" from Contexts: Understanding People and their Social Worlds *July 27th, 2016*

- "Extensive Data Shows Punishing Reach of Racism for Black Boys" March 18th, 2018. by NYT find at
- https://www.nytimes.com/interactive/2018/03/19/upshot/race-class-white-and-black-men.html

Watch:

- Pursuit of Happyness

Week 13 (April 9-11): Who is looking out for the little guy? Depicting Large Institutions impact on everyday life

Tuesday: Education and Mobility: High School Classroom Dramas

Read

- Bulman, Robert C. "Reading 3.2: Class in the Classroom: Hollywood's Distorted View of Inequality"
- "Re-evaluating the Culture of Poverty" *The Society Pages*
- Carter, Prudence. 2016. "Educational Equality Is a Multifaceted Issue: Why We Must Understand the School's Sociocultural Context for Student Achievement" The Coleman Report and Educational Inequality Fifty Years Later, *RSF: The Russell Sage Foundation Journal of the Social Sciences* 2(5): 142-163

Watch:

- Freedom Writers,
- Stand & Deliver

Thursday: Depicting the Role of Medical Institutions

Read

- Pescosolido, Bernice and Kathleen Oberlin. "Reading 9.3: In Sickness and in Health: Medical Sociology through Celluloid Stories" pp334-346

Watch

- A Civil Action

Week 14 (April 16-18): New Debates and Images – Student Presentations

Tuesday & Thursday

Writing Rules for Sociology Papers

Unless specified otherwise, ALL paper assignments must be/use:

- ✓ Typed
- ✓ Double-spaced
- ✓ Paginated
- ✓ Stapled
- ✓ 12-point font
- ✓ "Normal" character spacing (this is the default setting in Microsoft Word)
- ✓ One-inch margins on all sides

Citation Rules for Sociology Classes:

All students are required to follow ASA rules for format and style when writing papers for sociology classes. Below we give examples for both in-text citations and the bibliography page. If you have any questions, please ask -- or you can Google "ASA style guide" to find links to several on-line postings that provide additional detail on rules for citing.

A. In-text citations

You must cite the original author if you pull in either exact phrases or sentences, or if you use essentially the same ideas, concepts, or research findings -- even if paraphrasing. That is, even if you rewrite the author's words, you must still cite the original author as the source of the ideas.

- When referencing work in the body of a paper, you must always include (a) the author name, and (b) the year of publication. Example:

  In her study of men in "women's professions," Williams (1995) demonstrates that men are not disadvantaged by their gender minority status in the same way that women often are in predominantly male workplaces.

- You can also cite multiple authors who draw on the same ideas, who have similar findings on similar topic. Example:

  Men in "women's professions" often feel their masculinity is called into question by outsiders (Williams 1995; Cross and Bagilhole 2002).

- Whenever you draw on a new idea, concept, or finding, you must use internal citations with author's names and years of publications. However, if you are discussing the same article or author in a series of sentences, you only need to provide a citation the first time. Example:

  Miller (1997) demonstrates how the military men in her study engage in gender harassment of their women superiors. She illustrates several forms of this gender harassment, including foot-dragging and rumor spreading.

  Note: In the second sentence, there is no citation for the year, as you provided it in the previous sentence. However, if you discuss Miller later in the paper, you will provide the year again to make clear you are discussing the same article.

- When quoting directly, you must also include the page(s) the quote is found on, and enclose the quote in parentheses. Example:

  According to Tran (2002:34), the "way of the way is the way."

- For citations with four or more authors, use "et al." rather than list all author names in-text. Example:

  Research has documented elevated infant mortality rates among children born to teenage mothers (Jackson et al. 1992).

- Do not use titles of books and articles in your paper, or the author's first name. Rather, use the author's last name and internal citations to give the year of the publication. Example:

INSTEAD of: *Virginia Valian, in her 1999 book Why So Slow: The Advancement of Women, shows that women in professional occupations often advance more slowly than their men counterparts.*

USE: *Valian (1999) shows that women in professional occupations often advance more slowly than their men counterparts.*

- Common mistakes you should take care to avoid:

  - ✓ In all of these examples listed above, the period comes AFTER the parentheses, NOT before it. Please remember that the author citation is part of the sentence, so it should be listed before you end the sentence with a period.

  - ✓ Many students use too many direct quotes from a book or journal article. Quotes should be used very sparingly, while paraphrasing from the text should be the norm.

B. Bibliography page

A bibliography page lists all sources cited in the paper. The page should follow the basic format of author, year of publication, title of publication, publisher, and if an article, the volume and page numbers. Here are some examples:

Anderson, Maya. 1978. *Ever Heard of Hip Hop?* New York: Oxford University Press.

Centers for Disease Control and Prevention. 2006. "Cigarette Use Among High School Students – United States, 1991-2005." *Morbidity and Mortality Weekly Reports* 55:724-726.

Cleary, Paul D., Lawrence B. Zaborski, and John Z. Ayanian. 2004. "Sex Differences in Health over the Course of Midlife." Pp. 37-63 in *How Healthy Are We? A National Study of Well-being in Midlife,* edited by O.G. Brim, C.D. Ryff, and R.C. Kessler. Chicago: University of Chicago Press.

**Note that all authors after the first author have their first names listed first.

U.S. Census Bureau. 2002. "Hispanics Growing Fast." Washington, DC: U.S. Department of Commerce. Retreived March 30, 2007. (http://www.census.gov/hispanic.html).

Williams, Genia. 1997. "The Lonely Way." *American Journal of Sociology* 42:37-64.

Zenia, Genco. 2007. Personal Interview. Conducted April 2, 2007.

**Only include if person gives permission to be cited by name.